

DISCORDER

That Magazine from CITR fm102 cable100 JANUARY 1987 • FREE!



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DISCORDER

That Magazine from CTR fm102 cable100
JANUARY 1987 • VOL. 4/NO. 12

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WHAT IF THIS WAS GOD..

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In case you've forgotten, it was the last 365 days. Mike Johal, Dave Watson and Mark Mushet have a few things to say that might jar your memory.

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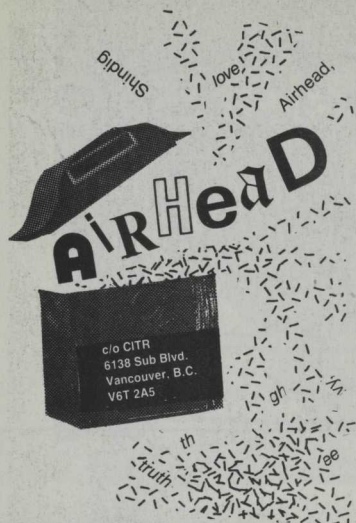
A guide for consumers of discerning tastes.

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• LOCAL MOTION

It's fun, fresh, and Made in Vancouver.

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ROCKERS AND PUNKS UNITE!

Dear Airhead,

We feel that unnecessary prejudice towards rockers is unjustified. If you go in a mall or shop anywhere but Vancouver and you are treated as an oddity, you naturally get angry and insulted. Now we, my friend and I who are writing in, are not loud, rough, rash, violent, or crude. Just because we choose to look unique does not mean we wish to be ridiculed or ignored. Just because we share different views than others doesn't mean we are vulnerable to insults and threats! Non-conformist ideals are what make you your own person, so why does the establishment try to rob you or threaten you of your individuality? Dammit, it isn't fair!

Sandii Sliced
Jenne Jaded

Dear Airhead,

This letter is in response, or should I say in conjunction with, the letter from Gord Garbage, Jay Skull, Keith Krudd, and Lucifer Beachhead (Airhead, November 1986).

I would like to say that the problem of headbangers or rockers beating up innocent punks has become a problem in my town too. I live in Kelowna, B.C.

It isn't fair! We do nothing to the headbangers to provoke them. I'm scared of them, and am not afraid to admit it.

When will the day come when my friends and I can go to the mall and not be called "fucking ugly bitches!"; or walk home from school and have rocks thrown at me; or be spat on; or have my friends beaten up? When will the day come when we can all live together without violence toward each other?

I'm ready to begin any day, just name the date.

Punk'in
Kelowna, B.C.

Punk'in, maybe you can start by getting together with Sandii Sliced and Jenne Jaded. The angst in both your letters suggests you are victims of the same prejudice. Any differences between you are merely because of your respective appearances, and if that is something on which you want to base your individuality, then god help you all. Why not try something really different and switch costumes? As far as the music that supposedly started this philosophical conflict, head-banging music and punk music are pretty much the same these days, aren't they?



FOREIGN CORRESPONDENCE

Hi-ho. A pal o' mine up your way sends me wishes here in Sin Francisco. Mighty decent stuff. Here we got KUSF, a great station, but no publication and Berkeley's KALX which puts out a quarterly program guide.

Anyway, I thought I'd tell you what's up down here. Local bands making life livable include: *Camper Van Beethoven*, *Faith No More* (recently signed to Slash) and *Angst*. More inspiring are up-and-comers like *The McGuires*, *Blue Movie* and the *Furies*. Every Spring we get excited, hoping that the upcoming months will see a return of "the summer of love" spirit, but the season comes and goes with barely even a wet kiss!

54-40 passed through town and did all right at the city's leading club (the I-Beam), other bands, like the Netzwerk crew, enjoy some name recognition, while the buzz is only beginning to spread on the Zulu bands.

Anyway, dudes, keep on doing!

Bert the Barge
San Francisco, California

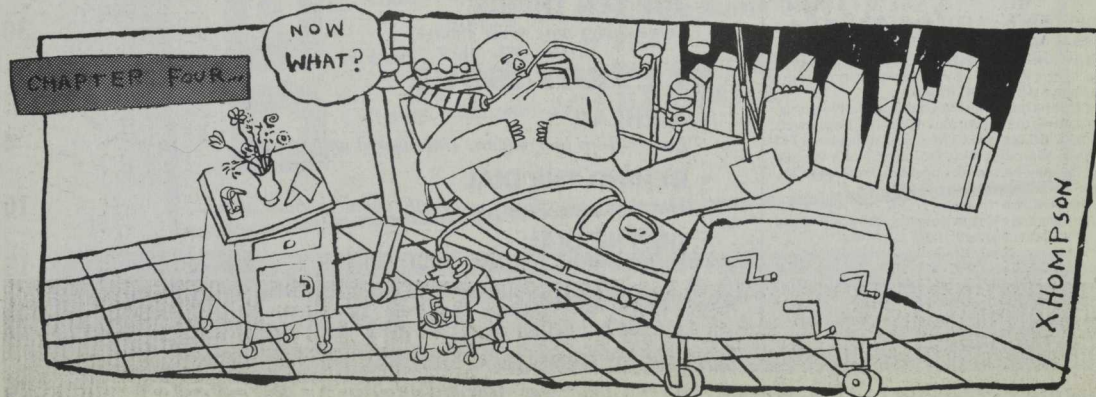
Wow! What a batch of *Discorders*! Kept me busy for two hours this Sunday morning—beats the newspaper by miles!

Keep in touch,
Laura
Austin, Texas

Hi! I was wondering if there was some way I could subscribe to your magazine. I don't know much about it only that it has been rumoured to be really cool!

Thanx!
Psyche
Erskine, Alberta

Psyche, if we could only find Erskine, Alberta...



CITR-FM AND DISORDER PRESENT
THE THIRD ANNUAL
**INDEPENDENT MUSIC
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FRIDAY DECEMBER 26
BOXING DAY with
ANIMAL SLAVES
FAMILY PLOT
and
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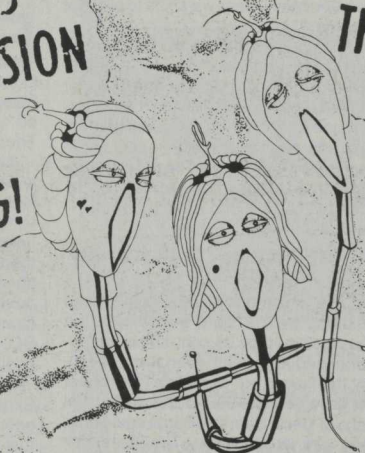
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1986

A view from Propaganda!

GOODBYE '86. FOREIGN POLICIES finally lost their veneer of credibility. The ugly partnership of government and big business began to scrape the bottom of the barrel for a magic wand that could be waved at their programs of deceit, misinformation, and propaganda to make them seemingly invisible again.

The bombing of Tripoli and Benghazi killed men, women and children. It was hailed as a blow against terrorism. The removal of plugs that sank two whaling ships in Reykjavik harbour caused no loss of life and highlighted the illegality of Iceland's whaling operations which had been ignored by governments throughout the world. It was called *terrorism*.

Chernobyl and conclusive scientific evidence against nuclear weapons provided the backdrop for the USA's violation of the (unratified) SALT II treaty by dispatching an extra cruise-equipped B-52 bomber to Texas. God Save America, we're doing our bit for peace.

A state of emergency, curbs on foreign press and draconian domestic press censorship that tried to hide the horror and brutality of apartheid did not budge the western nations, led, to their eternal shame and disgrace, by Britain, United States and West Germany, from their support of the South African police state.

The USA sneered disdainfully, as bullies always do, at the World Court ruling on the illegality of American mining of Nicaraguan ports. Her satellite states whimpered a feeble objection to Washington. O Canada!

In 1986, WASP was indeed a four-letter word.

The only western industrialized country that came out of the year with any grace and dignity was New Zealand, which adamantly refused to allow American nuclear warships to put in at her harbours.

In the 60s and 70s the Soviet Union dared to match nuclear sabre-rattling with the USA, and Washington pointed to it as proof of Soviet intentions of world domination. In 1986, Gorbachev made peace overtures, offers of arms reduction and other conciliatory statements, and Washington called them lies and propaganda. Damned if they do, damned if they don't, dammit Nancy, who gives a damn!

Human being of the year: Corazon Aquino.

In Canada, which has a greater claim than many to being the 51st state, the swing to the right was sustained by its centrifugal force.

The brief period of international status provided by the flawed but wonderfully arrogant Trudeau gave way in 1986 to the ineffectual bumbblings of Uncle Sam's favourite arse-licker, Brian jobs, jobs, jobs Mulroney. The Sham-rock summiteer's only gesture of redeeming quality was his support for the Tamil "sailors" being allowed to remain in Canada. "Send 'em back to where they came from," snarled a caller to a phone-in show, echoing the sentiments of the native Indians who had said the same thing to his ancestors two centuries ago. Oh irony, how thou dost make fools of us all.

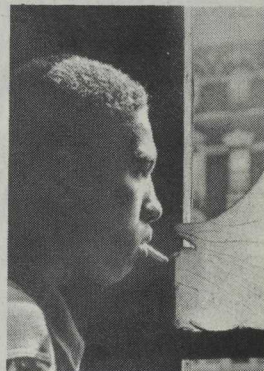
If the 60s were the "me" decade, the 80s are the "money-for-me" decade. Nowhere is this more poignant than at those erstwhile institutions of learning, discussion, and thought: The universities. They are the new bastions of socio-economic conservatism, and the University of British Columbia is one of the flag-bearers.

Is there a new will on the horizon, a new resolve at the sunset of the year? There *must* be.

At the present rate we are destined to become the laughing stock and objects of derision and scorn of future historians (there will be future historians, won't there?). If we are to avoid this we must take action, *now*.

No flim-flam, no compromise, no sellout. That means the world, that means you. Roll on '87.

—Mike Johal



"Man About Expo" Dave Watson remembers his Summer of Fun.

EXPO 86. IT MUST BE OVER. I KNOW because I can occasionally get a seat on the bus. Ah yes. The World's Fair. Even though much of it was tacky, boring, bleedin' obvious, transparent and simple minded, don't you forget about its good points. There were a few.

It was an easy fair to reject outright, especially if you were freeloading on a press pass. It took a bit of searching to find truly world-class stimulation at Expo, often you had to ingest it before arriving. All professional cynicism aside, there were a few pavilions that were exceptional and/or entertaining without being condescending. The Canada Pavilion, Peru, The Roundhouse, Northwest Territories, Folklife, BCTV, Ramses II, California and the Spirit Lodge. That was pretty much it for exhibits.

It was just as much fun to see the worst of Expo. The Pavilion of Promise was thoughtful enough to provide headphones for visitors, so that your laughing wouldn't distress those having a transcendental life experience. Love those lasers. Blatant nationalism was rampant throughout the fair, and that's always good for a chuckle.

Just like the second half of the twentieth century that spawned it, Expo had a lot of flashy "gee-whiz" lights, buzzers and whistles, junk food for the mind. If you were only planning a

brief visit you could be dazzled and impressed, but many season's pass holders just ignored the tourist traps. Expo meant never having nothing to do on a Tuesday night, but you had to be selective.

If amusement park rides were your thing Expo provided two scary ways to induce protein spills, the roller coaster and the employee shuttle service, which consisted of a wheeled box, curiously without suspension, towed, bouncing and swaying, by a lunatic in a pickup truck. Those who only rode the roller coaster missed the really frightening ride.

The single best thing about Expo was the constant entertainment. Permitting ongoing street entertainment via mimes, clowns, jugglers and musicians was the only thing the Socreds ever did for the 'arts' in B.C. The different stages around the site were filled with more talent than one could ever hope to see. I recall one night, while under the influence of autumn fungus, when Jerry Doucette was on at one bandshell while Trooper played the Plaza of Nations. I refer to that evening as my "What? Grade Nine again?" trip, and ever since have dug out all my Styx, ELO and Kiss records.

The Xerox Theatre was the single best reason for Expo. Murray Farr and Myra Davies did an amazing job of attracting talent from different cultures, slipping quite a few things past the Expo Brass for our benefit. In about 50 visits I never once saw a bad show (except Slow, but that's someone else's story), whether Pavlovian folk dancing or industrial wasteland music were onstage.

The Expo Theatre was a different matter. The first time I went there, for Bill Cosby, Premier Bennett stepped on my foot. Then I entered the theatre, which apparently ran out of money before they could make the walls touch the roof. There were only a couple of months all summer when you could attend with a reasonable expectation of comfort, and even then (like Joe Jackson) the theatre didn't get dark enough for light shows until the fireworks were already interrupting the tunes.

It all seems like a dream now, a summer of major decisions for some of us. Was it "correct" to attend? If you decided to go, should you pack a lunch (remember when they were trying to make "brown-bagging" illegal?) or pay grossly inflated food prices? Should you pay grossly inflated prices for booze onsite or try to brown-bag it? (Which was illegal, but easy to get away with.) Above all: What were the appropriate drugs to do for the 1986 World Exposition?

Hallucinogens helped one make the most of the fair. Sure, you didn't get much pavilion viewing accomplished, but at least the bright colours and flashy lights asserted a certain bold presumption. Some people (not those nervous about crowds) tended towards the more abstract chemicals like psilocybin and LSD, while others preferred the charge of unreal reality provided by MDA. Dope smokers may have noticed a lack of handy nooks and corners to duck into, but the security guards were easy to outwit.

cont. p. 8



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Feb. 20

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MONSTERS FROM HOLLYWOOD

MON-TUES, JAN. 26-27

Bogart in

CASABLANCA 7:30

General

Gloria Swanson

SUNSET BOULEVARD 9:30

Mature

WED-THURS, JAN. 28-29

Kubrick's

A CLOCKWORK ORANGE

Restricted

7:00

TO LIVE & DIE IN L.A.

Restricted

9:30



Coming Up in February... TRUE STORIES
MEN & SHE'S GOTTA HAVE IT
DOWN BY LAW & SID AND NANCY



"Hey Mark, would you like to go for a cruise with an Art God? You're terminally trendy, aren't you?"

from p. 7

But all the fun is over now. The rest of our lives will be so boring that there seems little point in carrying on living. I think I'll just buy a VCR and get fat.

And, of course, what would A Year in Review be without a stream of vitriolic contempt and bitter cynicism from Mark Mushet?

YEAR END WRAP-UPS ARE BULLSHIT. People list their top ten albums and events and the lists are inevitably interchangeable, with the possible exception of a few plotable demographic discrepancies. As for me, here are a few random observations of certain tendencies that remained continuous throughout the year.

- The mainstream music press will, once again, hail the glorification of the stupid and commonplace with Springsteen and Mellen-camp leading the pack. David Byrne follows closely behind with all his Robert Wilson affections intact and his feature in *TIME* (the magazine for all non-thinking Americans) firmly nestled in a special place on his mantle-piece. See David tie his shoes. See rock star as art god for the terminally trendy (read stupid).

- What really hurts is that the "alternative" crowd will mirror this inanity by bronzing Michael Stipes testicles in tribute to the new-found virility of good old rock and roll.

- And in the "new" music corner, Phillip Glass confirmed himself to be the pathetic, aging, no-talent, art fag redundancy monument we all knew he was. This, of course, taking place on a particularly embarrassing edition of *Saturday Night Live*. It's a good thing CBS had the foresight to grant this asshole a lifetime recording contract.

- As for politics, particularly in B.C., it was another year for cries of "GO LEMMINGS GO!!!" T-Shirts available soon.

- Music? YES! Great music. Now if only the "alternative" music scene would recognize some of it instead of heaping endless praise on a score of downandoutdrugaddict wannabe rock bands with cloth ears (as evidenced by the typical sound mix at most alternative rock concerts). The year of irritatingly persistent "fuck" bands. Go away.

- Concerts? YES! Great ones. Some of them even taking place as part of Expo (though through no fault of the fair's management). Kudos to certain persevering organizers.

Well, I'll stop now. I was asked to write a review of 1986 from the *Fast Forward* perspective. As far as I can tell, this means that people expect a stream of vitriolic contempt and bitter cynicism. I hope I've lived up to expectations.

RIDGE

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"Magical & Astonishing."
- Village Voice

"I can't think of another film
in which erotic interest has
been so finely tempered
with respect—not even
Woody Allen appreciates and
admires women as much as
MacElwee does."
-Denby, New York Magazine

JAN. 2 - JAN. 5

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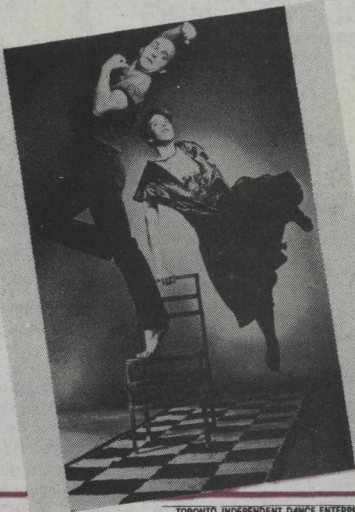
the return of **TURNING THIRTY** and the premiere of **PUSHING FORTY**
written by and starring Cheryl Cashman as a cast of characters. Artistic Collaborator: Richard Pochinko

*"Cashman is a gifted daredevil who digs deep into herself and extracts
all she finds to lay before us like precious loot."* —Montreal Gazette

TURNING THIRTY - January 7 - 11, 8:30 p.m. • **PUSHING FORTY** - January 13 - 17, 8:30 p.m.

two-for-one tickets on opening nights

JANUARY 17 - both shows: **TURNING THIRTY** - 6 pm & **PUSHING FORTY** - 8:30 pm



TORONTO INDEPENDENT DANCE ENTERPRISE

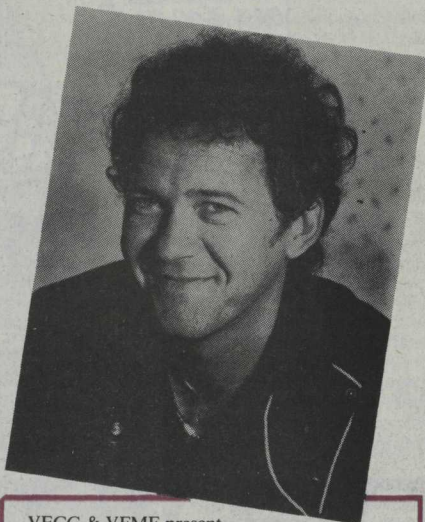
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"Spectacularly beautiful to look at."

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SHINDIG

THE FINALS

“WATCH OUT FOR STUBBORN BLOOD STAINS.” What does this have to do with Shindig? It has a lot to do with Shindig if you have a band in the finals called Stubborn Blood. The group consists of Clint (bass), Dan Danger (guitar), Peter “Pick-up” Curtis (vocals), and Darryl (drums). The band’s name was originally the Stubborn Blood Stains, but was shortened to its current form just before their first gig in late 1985.

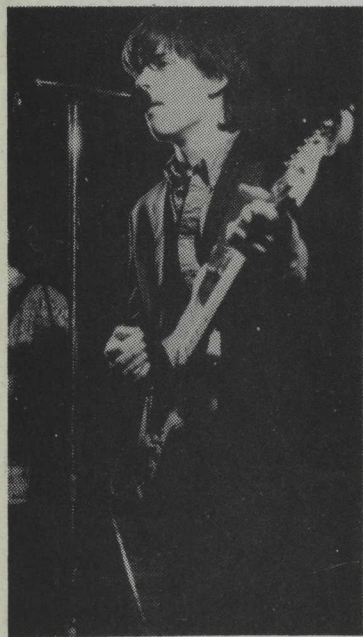


photo by John Scully

1st: Stubborn Blood

Musically these guys are very adept at what they’re doing. Their first two demo tapes, *Tight-rope* and *Love Fix*, have done very well at C.I.T.R. The band is tight and confident about their music. With a line-up change—Clint is fairly new to the band, and Darryl is a more recent addition—the sound is more refined, however, they’re still searching and testing different sounds. At this point they’re looking for a certain person to add yet another dimension to the band—piano. Personality is an important factor in Stubborn Blood: all the members must

be compatible. According to Clint: *“It doesn’t matter if the guy has played with a lot of professional bands and is great at what he’s doing, if he doesn’t fit in personally it won’t work.”* This is why Stubborn Blood work well together musically. The guys are very close in the band, but maintain a close relationship among themselves outside the band as well.

Perhaps the best way to describe Stubborn Blood’s attitude is common sense. The band isn’t looking into a vision of overnight-success-rock-stardom, and they aren’t going to get discouraged if a gig doesn’t go over well one night. The band is a serious project, although it’s not so serious that it would ruin their lives if they don’t make the “big time.” As Peter “Pick-up” says, *“I’d rather be doing this than sitting around watching TV or drinking myself blind every night.”* Mind-rot is definitely out. Their energies of expression are directed toward the band, not wasted in front of the boob tube or in a bottle of gin. Stubborn Blood’s motive is to enjoy themselves and play good music. They get my vote as one of the best local bands of the year. Watch out for stubborn blood stains? Yes, but also watch out for Stubborn Blood.

—Stacey Fruin

ABOUT THE NAME OVERSOUL SEVEN; Len Morgan, the bass player and back-up singer, told me that Oversoul Seven is a series of books by a psychic awareness advocate named Jane Roberts. The books are all about this guy—or soul—named Oversoul Seven, who has four lives on Earth which are all a part of him and which he watches over. Apparently the books are all about reincarnation and past life regression, but that’s not what the band Oversoul Seven is all about. Len told me that the band’s major influence is a “compromise of what we all like.” They have no definite influence and only one stipulation: they don’t sound like R.E.M. Len told me that the other bands that Adam Gejdo, lead singer and guitarist, and Darrell Shibley, drummer, were involved in, were “R.E.M. rip-off bands.” The other guys said Len’s old band, Ominous Cinema, sounded like “shit.”

Darrell, the drummer, originally hails from Cranbrook, where he did the PUNK ROCK THING with a band called New Society. But that’s all behind him now; he’s the oldest in the band and at 22 he’s “not jaded at all.” He says Oversoul Seven is a “rock band with funk influence” and that lyrics are important to him because music should make people think. For him, music is an interesting way of looking at

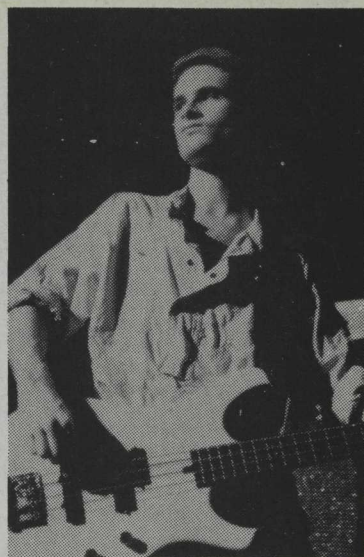


photo by John Scully

2nd: Oversoul Seven

things. Darrell qualified this by saying that music shouldn’t preach either and that basically it’s entertainment. Adam was also involved with the PUNK ROCK THING in grade nine and ten. He belonged to a Punk Rock cover band that he can’t remember the name of because it changed weekly. He calls Oversoul Seven “Rock ‘n Roll with emotion” and he told me: “I like to have good songs, but not wimpy or pretentious.”

The overall impression that I get from Oversoul Seven is that they are a serious band. Darrell even said the word “serious” at one point in the interview. Basically they are doing Shindig for the exposure and, well, yes, the “prizes are nice.” But these guys “play what we feel happy with.” And they all are dedicated. Adam is currently unemployed and studying life. “I don’t do anything; I do music.” I asked him what he liked the most about his lifestyle. He said: “I like my lifestyle because I can put 100% into the band.” Darrell has recently quit his job that was “really a drag” and now he has more time to work on promotion. Len does some freelance promotion and generally writes for a living.

Anyway, the whole band thing for these guys is a “Co-op;” “everyone has a say” and “no one is left out.” I’ve seen Oversoul Seven live once and I thought they were really tight and likeable. Len told me that they have an album coming out in February called *Fool Revelation*. It’s being released at the same time as the C.I.T.R.A.C. album on the Edge Records label. Check it out.

—Julia

COMING IN AT THIRD PLACE IN THE Shindig finals were The Sons Of Freedom, the group, not the radical Douk-habour sect in the B.C. Interior which goes about protesting by running naked in the eyes

cont. p. 12

from p. 11

of the law. These Sons are considerably more refined in getting their message across.

Having formed in June of this year, the group consists of Don Harrison on guitar, Jim Newton on vocals and guitar, Don Short on drums, and just to make things even more confusing, a third Don, Don Binns, on bass. They've had a couple of shows thus far supporting Bamf and Bruno Gerussi's Medallion, but their involvement in Shindig has been the biggest boost to their careers thus far. They'll be going into the 24-track Scope studio to record soon and are hoping for as much live work as they can get.

The band's set consists of fourteen original songs with no covers because they claim to find it easier to write new material rather than go to the trouble of learning someone else's songs. They describe their sound as "aggressive, harsh and dark sounding," with lots of scratchy rhythm guitars over a solid beat.

The closest comparison which comes to mind would be *Ball of Confusion* by Love and Rockets, in that there is always a straight, danceable bassline running through the Sons' songs.

The group was happy enough to receive a third-place standing from among all the bands which competed in this installment of Shindig, but disdains the notion of rating bands against others, and say that, "The music business is competitive enough." Their only advice to any groups thinking of entering a talent contest in the future is, "Don't expect anything, don't worry about criticism, try to forget about the competition and good luck."

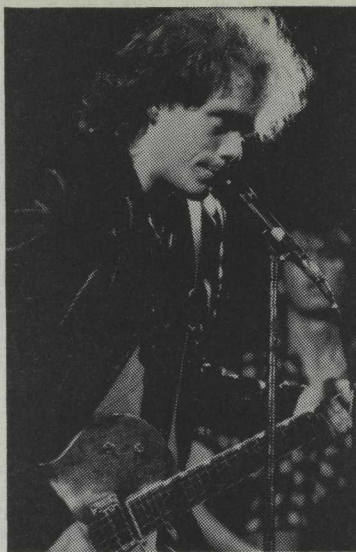


photo by John Scully

3rd: The Sons of Freedom

The Sons Of Freedom will be appearing at the Arts Club on the 2nd of January and at the Town Pump on the 7th, opening for Bruno Gerussi's Medallion.

—Eric Von Schlippen



Maurice Spira INSIDE OUT

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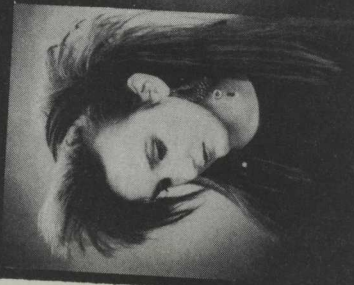
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Supporting The Home Front



photo by John Knowles

AT A TIME OF YEAR WHEN Tradition becomes the main motivation of many people's actions (how often do we ask ourselves why we have to eat turkey for Christmas dinner?), local music punters find a tradition of another sort developing in our midst. Stuffed between the plum pudding and the New Year's champagne is the Third, dare I say annual, Independent Music Festival. This year the Festival is presented by CTR and *Discorder* and moves from the New York Theatre to the more intimate and accessible Town Pump venue for its three-day run, December 26th to 28th.

Slavery to tradition is one of the main aspects of the music business that the independent scene is trying to prove irrelevant in becoming a success, but in the case of the Independent Music Festival developing tradition is a positive point of strength and unity. It is a point to rally around, to judge the successes and the failures of the past year, and to say, "Hey, we're doing it our own way, and we're still here doing it."

Laurie Mercer, the man responsible for initiating the Festival and maintaining its presence locally (though this year he is working with Timbre Productions), states that there is a loose criteria in selecting the groups available to play as representatives of the local independent scene. Mercer looks for those groups who have become or have remained active on the local club circuit over the past year, have toured, or who have recorded a vinyl or cassette release for public consumption, all without the aid of a major label recording contract or big-time management. Many of these groups are finan-

cing their projects with their own funds, in the hope of seeing a return and eventually making a living from what they like to do best. One would assume that this means achieving a modicum of commercial success, albeit maintaining control over their careers. Mercer cites 54/40, the Grapes of Wrath, and Skinny Puppy as three local groups who were once participants in the Festival and who have since gone on to national prominence with the help of major label connections.

This year's Festival line-up is a fairly solid reflection of Mercer's aforementioned criteria, with a few possible exceptions. Kicking the event off on Friday, December 26th is **Roots Round-up**, a group that plays a stimulating hybrid of roots music within a pop context, and has attracted an avid following on the local club circuit during the past year. Roots Round-up is succeeded by **Family Plot**, who have maintained a high profile for the past few years and are now about to record their first album. Headlining Friday night are, who else? the **Animal Slaves**. For almost five years, the Slaves have defied description with their wonderfully idiosyncratic approach to music and the business of making it. They have just returned from a successful tour of Canada and the eastern United States where they headlined a big-time gig at the Limelight in New York City, apparently attracting the interest of a few large independent labels in that city. I'm hoping this time they crack out a Slaves' version of James Brown's *I Feel Good*. I know it's in there somewhere!

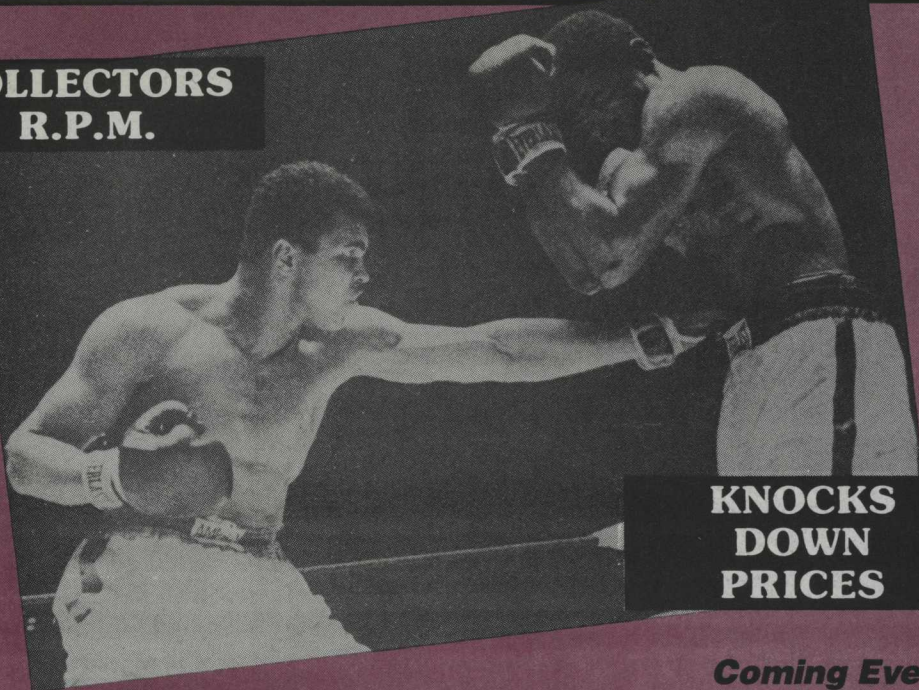
On Saturday, December 27th, the opening slot belongs to the winner of the **Shindig** finals of December 15th (see *Shindig* story). An appropriate recognition of another Vancouver independent music tradition! The *Shindig* winners are followed by **Rhythm Mission**, who kept going strong in 1986 stripped down to a lean and punchy four-piece. Hey, these guys have been around even longer than the Animal Slaves, and they sure ain't no dinosaurs! Headlining Saturday night are **Go Four 3**, who have just returned from their second cross-Canada jaunt and have recently released their first full-length album, *Six Friends*, on Zulu Records. They certainly haven't been sitting around drinking beer and listening to old Buzzcocks' records this year!

On Sunday, December 28th there will be a special all-ages matinee at 2 p.m. featuring **NoMeansNo** and **Death Sentence**. NoMeansNo returns that evening to headline a line-up of guitar crunching powerhouse mutant pop with Ron Reay's now outfit **Crash Bang Crunch Pop**, and the (watch out, wear ankle protection) **Guttersnipes**!

What else can one say? The music speaks loudly and proudly for itself. The Third Independent Music Festival at the Town Pump, December 26th to 28th. A gift from CTR and *Discorder*, to you.

—Mr. Ed.

COLLECTORS R.P.M.



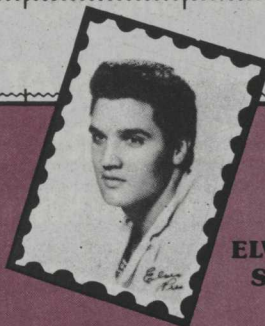
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Coming Events

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ALL AROUND THE WORLD

Last month in Behind The Dial, *Discorder* called for its readers to help in global distribution. The response to date has been encouraging and at this time *Discorder* would like to thank those who have taken the trouble to lug the extra weight with them on their travels. Thanks to Dirk Seymour who took 50 copies of the November issue to London, England, and to Jon Zuccolm who took 100 copies of the same issue to Edmonton, Alberta. Rita Cooney also took 100 copies of the November issue to Toronto, Ontario, where she dropped them at the following locations: *Cheapies*, *Music World*, *Record Peddler* and *Records On Wheels*. CTR's own Marc Coulavin took 50 copies of the December issue to Seattle where you can pick them up at *Urban Renewal*, *Tower Records*, *Budget Records* and *Cellophane Records* in the University District. Slowly but surely *Discorder* will be around the world; it's up to you, the individual. To enlist, call Harry Hertscheg at 228-3017 for your piece of the dream.

THE BIG FIVE-0

The month of March is a time for celebration at CTR Radio and *Discorder* magazine. It marks the 50th anniversary of the UBC student radio society (the organization ultimately responsible for the maintenance of CTR), and the 50th issue of *Discorder* (the first issue was published in February 1983). Both operations are planning special events to mark this momentous occasion. and



there will undoubtedly be opportunities for our listeners and readers to become involved. Specifically, if you are a former member of the student radio society or know of anyone who is, contact Harry Hertscheg at 228-3017 for more information on upcoming events. *Discorder* will also be publishing a special 50th issue unlike anything you've seen before. And it will still cost you no cents.

IT'S A DEAL AT TWICE THE PRICE

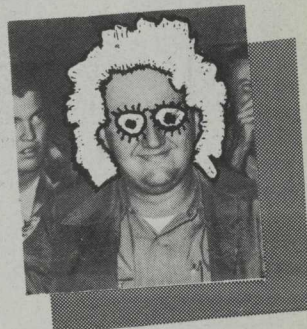
The 1987 *Black Book* is now available, and it's bigger and more valuable than ever! One hundred and twenty-six coupons save users hundreds of dollars when they support Vancouver's avant-garde restaurants, night

clubs, shops, live theatre and cinema.

When people buy this year's *Black Book* (at \$22 each), part of the proceeds go to help fund CTR Radio and *Discorder*.

Highlights of the new *Black Book* include an expanded Food Section, a revamped Clubs Section (most coupons are free admission passes), and of course, Rod Filbrandt's *Wombat* cartoons.

The *Black Book* is available at over 30 locations including CBO, AMS Tickets, Odyssey Imports, Zulu Records, Black Market, Highlife Records and Maxwell's Artists' Materials.



Hi. I'm the **ART DIRECTOR** and I'd like to personally invite you to submit drawings and cartoons to the *DISORDER*, and, hey, after we stop laughing, we'll probably use them. Thank you.

BOXING DAY SALE !!

20% off all imported records, t-shirts, posters and books — one day only — December 26/86

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Sunday January 4

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Monday & Tuesday Jan. 5 & 6

The Urge with guests **Radio Europe**

Wednesday January 7

The Meteors

Thurs. Fri. Sat. January 8•9•10

M.T. Vessels

Sunday January 11

TBA

Monday & Tuesday Jan. 12 & 13

The Amanda Hughes Band

with guests **The Pride**

Wednesday January 14

Annette Ducharme

with guests **The Shape**

Thurs. Fri. Sat. January 15•16•17

Paradox

Sun. Mon. Tues. January 18•19•20

TBA

Wednesday January 21

Hoi Polloi

with guests **XYZ**

Thurs. Fri. Sat. January 22•23•24

Barney Bentall

Sun. Mon. Tues. January 25•26•27

TBA

Wednesday January 28

Madeleine with guests

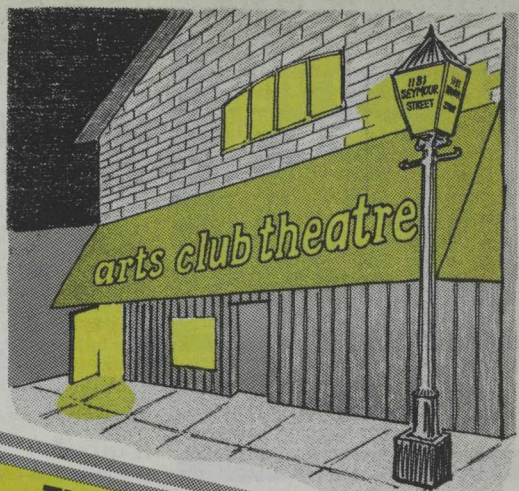
Thurs. Fri. Sat. January 29•30•31

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THE WEEKEND ALTERNATIVE FOR WEEKDAY PEOPLE

SUPER-BAD IS BACK!

New Year's Eve Party with
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\$8.60 includes the usual
New Year's Eve Stuff

December

26/27 THE SCRAMBLERS with guests

January

2/3 Twelve Band Blow-Out! THE HIP TYPE, WUNDER-BRED, THE NOW, THE SOREHEADS, TUPPERWENCHES, THE LIVING ROOM, 4 A.M., MORE UNCLE STORIES, SONS OF FREEDOM, YOUNG ADULTS and more!

9/10 from L.A.—CRASH BANG CRUNCH POP w/guests THE ZEN PILOTS

16/17 from Toronto—CHANGE OF HEART

23/24 HOI POLLOI & THE WARDELLS

30/31 The bands from 666 (E. 23rd)

THE GUTTERSNIPEs & WUNDER-BRED

LIVE MUSIC IN THE LOUNGE

FRIDAYS FROM 10:30 – SATURDAYS FROM 11:30 P.M.

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ON-THE DEAL

WEEKDAY HIGHLIGHTS

MONDAYS

THE MARSHA BRADY SHOW

5:30-8:00 pm

"The walls were shakin'
The Earth was quakin'
My mind was achin'
And we were makin' it!"

—Petula Clark

Bad tastes makes its own rules. Requests.

MORE DINOSAURS

8:00-9:00 pm

Songs of the Sixties behemoths and the teenage garage triceratops. Archeology by Marc Coulvain.

THE JAZZ SHOW

9:00 pm-12:30 am

Vancouver's longest-running prime time Jazz program, featuring all the classic players, the occasional interview, and local music news. Hosted by the ever-suave Gavin Walker.

05 Jan. Our first Jazz Feature for 1987 repeats *SONG X* the **Ornette Coleman-Pat** collaboration. A recording that won the *Down Beat* Magazine Jazz Album of the Year, award. The people's choice...

12 Jan. Once again a *Jazz Feature Repeat* and the runner-up in *Down Beat*'s readers' poll as *Jazz Album of the Year*. **Wynton Marsalis's** *Black Codes (from the Underground)*. Many people (including Gavin Walker) feel that this is Wynton's strongest statement so far...don't miss it. Wynton also won the *Jazz Musician of the Year Award* and the *Trumpet Award* (hands down).

19 Jan. New Jazz from England...a young (22 years) Londoner (of Jamaican parentage) who plays tenor saxophone, soprano saxophone and bass clarinet named **Courtney Pine**, has just issued a fine debut album. Courtney started playing reggae (what else) and rock but moved to Jazz...check out his personal music vision.

26 Jan. $E = MC^2$ is the title of what a lot of people think is the Basie band's best album. Recorded in the 1950s,

the Basie band in full flight with the count himself and a bevy of great soloists like Eddie "Lockjaw" Davis, Thad Jones and others. Count Basie plays Neal Hefti arrangements. A classic!

TUESDAYS

THE EDGE ON FOLK

8:00-9:30 pm

Vancouver's No. 1 Folk Show storms into its third year of operation! Join host Steve Edge on a journey through the nether regions of the world's traditional music. 1986 saw a lot of Canadian artists progressing along the road to fame and fortune, led by Vancouver's Spirit Of The West. See what 1987 has in store by tuning in for the best and the latest in roots-oriented music.

TUESDAY WELD

9:30 pm-1:00 am

PLAYLOUD

Late night 1:00-4:00 am

There is no art without apparent madness, without apparent contradiction. One freed from any consoling preoccupations, art opens up wide the territory of psychosis. Aural surgery performed by Larry Thiessen.

WEDNESDAYS

ANOTHER KIND OF WEDNESDAY

7:30 to 10:30 am

Start your Wednesday mornings with Sidney Killpigge, as he plays whatever the fuck he wants.

WE BE BOTANISTS

10:30 am-1:00 pm

Join Florists Grant, Dave and Byron as they unearth toxic tunes that will surely decimate all plant life in the Lower Mainland.

THE WAILING MUMBELFUCKS

1:00-5:00 pm

Flashback 'zak from 79/80/81 or so, plus interviews (from 3 to 5) with all your favourite local bands.

ROCK: THE UNDERWORLD

5:30-8:00 pm

Digest your din-din in rockin' style. Mike Dennis and the godfather (Jimmy Pattison Jr.) spin the latest and hippest in the rock 'n roll underground. A typical dessert may feature Husker Du pudding or Sonic Youth cheese-cake, and don't forget from 7:30-8:00, we feature the "hellfire club" when we play all the cool classics, from acid rock to rockabilly to punk.

THE AFRICAN SHOW

8:00-9:30 pm

Catch the latest in African news and Music with Umerah Patrick Onukwulu and Todd Langmuir. News at 8:30. Special feature weekly at 9:00. Onward-Harambe.

ARE YOU TALKING TO ME?

9:30-midnight

Music and paranoid delusions. Twenty-minute workouts for marginal psychotics. Travis B. delivers music for people with an attitude problem.

THE KNIGHT AFTER

Midnight to 4:00 am

Music to clobber Yuppies by (and anyone wearing floral baggy shorts). Featuring radio shows traded with alternative stations in Europe and the U.S., and every 5 weeks a new episode of *MUSIC FROM THE TAR PITS*, an ode to early seventies recreational-substance rock. Regular guests include MOAMMAR K., the Prince of Wales and Lyndon Lerouche.

THURSDAYS

PARTY WITH ME, PUNKER!

3:00-5:00 pm

Join Rock Action for cool tunes and special guests and features.

08 Jan. Crusty Love hosts a special show on B.C. Punk with guests **Dayglo Abortions**.

THE COCKTAIL PARTY

5:30-8:00 pm

Mike Mines & Robin Razzell invite you to a world of bibulous pleasure via the newest psychedelic sounds from both sides of the pond. Just add ice and shake.

TOP OF THE BOPS

8:00-9:00 pm

The boogie disease, that great shaking fever, the rockin' pneumonia and the boogie woogie 'flu... and other afflictions: their symptoms and their causes. Rock therapy by Marc Coulvain.

TEENAGE TROPOR

9:00-11:00 pm

An ongoing attempt to reconcile the Hegelian Dialectic to the existence of post-Freudian logic by someone who's written one-too-many essays about both topics.

MEL BREWER PRESENTS

11:00 pm-Midnight

Mel trips into 1987 with more of the best in local and out-of-town bands in the interview format. So stay up late one night a week and join Pat, Jay and Ian for a weekly dose of mike squeals and things that go bump in the night. Remember, no spitting or foul language. Pat's mother is listening.

ANTHROPOLOGY

Midnight to 3:30 am

Anthropology is divided into three sections:

1. Period study with the History of Rock
2. The Wild Mix, i.e. various records spin into each other defying gravity
3. Requests

Inserting the needle: Matt Richards

FRIDAYS

FRIDAY MORNING MAGAZINE

7:30-10:30 am

—A show that profiles new developments in our social makeup, with an emphasis on Native issues, wilderness land use, and the Arts. Host—Kirby Scott Hill.

Also 10:30-11:30 **Tribes and Shadows**

—Ethnic, Ritual, and other specialized music from around the world, with guest musicians dropping in every so often. The month:

02 Jan. A *Renaissance Christmas* by the

Boston Cameratta gets its final spin.

09 Jan. The Music of India and Tibet Plus much more. Check it!

TRIBES AND SHADOWS

10:30-11:30 am

An anthropologically based, multi-media show focussing on indigenous music, high tech, and psychodramatic themes. Hosted by Kirby Scott Hill.

POWER CHORD

Noon-3 pm

Vancouver's only true metal show, featuring the underground alternative to mainstream metal: local demo tapes, imports and other rarities, plus album give-aways.

CRAPSHOOT

5:30-6:00 pm

Members of UBC's Progressive Conservative, Liberal and N.D.P. clubs discuss federal, political issues. Moderated by Stephen Gold.

NEOFIL

6:00-9:00 pm

A rundown of the newest, most exciting and insipid releases raked in during the week at C.I.T.R. Join music directors and charismatic hosts Don Chow and Kevin Smith for an eclectic musical pig-out, with occasional interviews, live mixes, and peripheral relevance.

THE BIG SHOW

9:00 pm-midnight

Elevate your BPMs with Robert Shea and Al Big. And shine your shoes, for God's sake.

THE VISITING PENGUIN SHOW

Midnight-4:00 am

"Paula, have you heard of The Bonzo Dog Band?"

"Uh, I think that's Banzai Frog Band, Sheri. Why?"

"It's a request."

"We take requests?!"

"Yes."

"Oh, so that's what we do."

Tune in and call us.

WEEKEND REGULARS

SATURDAYS

7:30 am Sign-On

Noon BRUNCH REPORT

News, sports and weather.

6:00 pm SATURDAY MAGAZINE

News, sports and weather, plus **GENERIC REVIEW**, analysis of current affairs and special features.

4:00 am Sign-Off

SUNDAYS

8:00 am Sign-On

10:00 am VANCOUVER NEW MUSIC

CALENDAR

Noon BRUNCH REPORT

News, sports and weather.

4:00 pm AT UBC

5:00 pm CITYSCAPE TONIGHT

6:00 pm SUNDAY REPORT

News, sports and weather, plus **GENERIC REVIEW**, analysis of current affairs and special features.

4:00 am Sign-Off

WEEKEND HIGHLIGHTS

SATURDAYS

EARLY MUSIC SHOW

7:30-10:00 am

Why not have breakfast to music from the Medieval, Renaissance and Baroque periods, played on original and modern instruments. With your hosts Wolfgang Ehebald and Paul Smith.

BRITS GO HOME

10:00-Noon

Saturday mornings are for a gentle waking process, right? Wrong. In this show get a rude awakening as Steve Edge is turned loose on C.I.T.R.'s entire SPINLIST and dishes up a startling breakfast mix of comedy, music and U.K. soccer reports. Now Brits can go home for two hours every Saturday. Canadians can tune in and see why Brits should have been sent home years ago!

WHATEVER HAPPENED TO GILLIGAN'S ISLAND?

3:00-6:00 pm

PROPAGANDA!

6:30-9:30 pm

An eclectic mix of interviews, reviews, music, humour, High Profiles, and other features with Mike Johal.

TUNES 'R' US

Late night 1:00-4:00 am

It's a brand new season!!!!

- All new music
- New runners and shirts
- New haircuts
- New hosts!!!!!!!

SUNDAYS

MUSIC OF OUR TIME

8:00 am-Noon

Modern 20th Century classical music ranging from the tonal to the avant-garde. Instrumentation in all spheres with commentary on the newest techniques and fashions. With your hosts Wolfgang Ehebald and Paul Smith.

ROCKERS SHOW

Noon-3:00 pm

The best in Roots, Rock, Reggae, DJ and Dub music with your hosts George (Family Man) Barrett and Collin Hepbourn.

MICHAEL WILLMORE'S ROCK TALK

3:00-6:00 pm

Authentic Rock 'N' Roll from the 1950s and 1960s featuring many collectors' items and rock rarities you'd never hear anywhere else.

JUST LIKE WOMEN

6:30-9:00 pm

Tune in for invigorating and stimulating interviews, news and music for anyone interested in women's issues or learning more about them.

FAST FORWARD

9:00 pm-Midnight

Mark Mushet searches the world over for experimental, minimalist, avant-garde, electronic, and other non-mainstream sounds.

LIFE AFTER BED

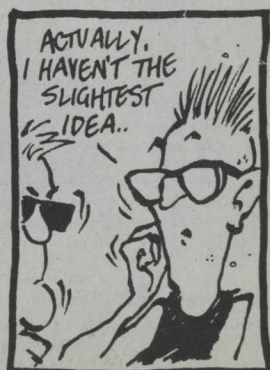
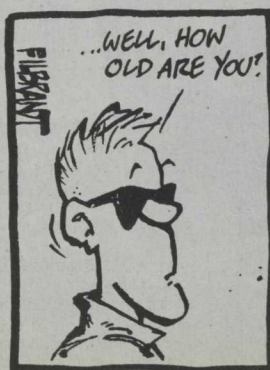
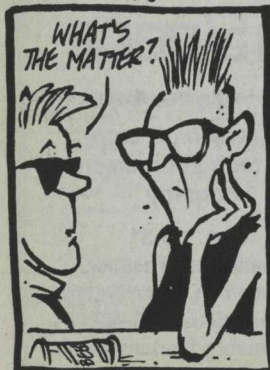
Midnight-Until we fail to function

FLOYD'S CORNER

2:00-3:00 am

Country music with Jeff G.

WOMBAT!



The 86 of 86

AS 30-SECOND SNATCHES OF THE same old Christmas tunes continuously pour out of the TV and most radios, and lay rotting on the living room floor like dead farts, you know that it's time. Time once again to look back on another year of your life that's passed forever, and to think about the records that got played the most on CITR. So here they are, in their full, round, black, two-sided glory: all the releases that, for the month or so that they were new, as you listened intently to the radio, you thought, CHRIST! Not this song AGAIN!

There are many reasons why some records get played more than others. Maybe because they're really good, or because it's a band the DJ has heard of. Maybe the band's friends keep phoning to request it, or the DJ is actually one of the band's friends, or has become one of the band's friends because they gave him some money. So don't think, just because something is listed here, that God produced it and Jesus played drums. It doesn't work like that.

There are no numbers on this list. The order

is according to the time they came out, oldest first. You will have to make your own decisions as to which ones you like the most, which is the way it should be. Just remember that such decisions are not possible if you haven't heard the record.

A lot of music moves through this place; the main function of a CITR music director is to see that (aside from making long lists and collecting obscenely huge sums of payola). And in a time when the rest of radio is behaving more and more like the large-bodied, tiny-minded, grunting, pig-like dinosaur it really is, it's important that you get the full spectrum of what's happening musically.

We MDs have our own biases, of course, and so I can't let you get away without slinging a few of them in along the way. This, then, is my personal top ten for 86:

Keith LeBlanc—Major Malfunction

John Zorn—The Big Gundown

Various Artists—Le Mystere des

Voix Bulgares

Nusrat Fateh Ali Khan—Best of, Volume One

The Woodentops—Good Thing 12"

Ministry—Twitch

He Said—Hail

Kim Kashkashian/Robert Levin—Elegies

The Empty Quarter—Delirium

Che/Fats Comet—Be My (Powerstation) 12"

Pass the salt, please...for those who don't know, Neofile is the show where the newest gets played, so tune in. Over the last year or so, it's evolved from playing the stuff that's seen the most airplay into the stuff that's never been played before. The CITR playlist has seen many changes too, and will continue to. CITR and college radio in general will continue the exponential growth it has seen in the past year. The industry is starting to pay serious attention to its only outlet for new music, so keep your ears open. Here's to 1987.

—Don Chow

Listen to Neofile on Saturday, December 27 at noon for a run-down of the 86 of 86.

Z O N A A R Q
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

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TOP AIRPLAY DEMO TAPES

ARTIST	TITLE	LABEL
*Niko & The 49 Dance	<i>Ohio</i>	**Demo**
*The Bottom Line	<i>Blood In This Land</i>	**Demo**
*A Merry Cow	<i>Look Around</i>	**Demo**
*The Waterwalk	<i>Far Fields</i>	**Demo**
*Stubborn Blood	<i>Tightrope</i>	**Demo**
*Hunting Party	<i>Lost In A World</i>	**Demo**
*Love Club	<i>Shadows On The Wall</i>	**Demo**
*Mpendo Moja	<i>Get Up and Fight</i>	**Demo**
*Ray Condo & His Hardrock Goners	<i>Skala Bop Baby</i>	**Demo**
*Celebrity Drunks	<i>Beef March</i>	**Demo**

TOP AIRPLAY SINGLES

*Joolz/New Model Army	<i>Love Is (Sweet Romance)</i>	Capitol
*Redskins	<i>Bring It Down</i>	Decca
*The Beastie Boys	<i>She's On It</i>	Def Jam/CBS
*Danielle Dax	<i>Yummer Yummer Man</i>	Awesome
*The Pogues	<i>Poguetry In Motion EP</i>	Stiff/MCA
*Zamboni Drivers	<i>Skating Ghost</i>	Signpost
*Macattack	<i>Art of Drums</i>	Baad
*He Said	<i>Pump</i>	Mute
*The Woodentops	<i>Good Thing</i>	Rough Trade
*Various Artists	<i>Expo Hurts Everyone EP</i>	Sudden Death
*Bolero Lava	<i>Move A Groove</i>	Lavarock
*The The	<i>Sweet Bird of Truth</i>	Some Bizzare
*Love and Rockets	<i>Kundalini Express</i>	Beggars Banquet
*Colourbox	<i>Baby I Love You So</i>	4AD/Polygram
*Billy Bragg	<i>Levi Stubbs' Tears</i>	Go/Polygram
*Alien Sex Fiend	<i>I Walk The Line</i>	Flicknife
*Fats Comet	<i>Stormy Weather</i>	Logarhythm
*Gary Clail & Tackhead	<i>Hard Left</i>	World
*The Fall	<i>Living Too Late</i>	World
*Richard H. Kirk	<i>Hipnotic</i>	Rough Trade

TOP AIRPLAY ALBUMS

*Rhythm Mission	<i>Wild Mood Swings</i>	MoDaMu
*The Jesus & Mary Chain	<i>Psychocandy</i>	WEA
*Various Artists	<i>It Came From Canada Vols. 1,2</i>	OG
*Camper Van Beethoven	<i>Telephone Free Landslide Victory</i>	I.P.P.
*Scraping Foetus Off the Wheel	<i>Nail</i>	Some Bizarre
*Various Artists	<i>A Diamond Hidden In the Mouth Of...</i>	Giorno
*Public Image Limited	<i>Album</i>	WEA
*Fine Young Cannibals	<i>Fine Young Cannibals</i>	I.R.S./MCA
*Stan Ridgeway	<i>The Big Heat</i>	I.R.S./MCA
*Violent Femmes	<i>The Blind Leading the Naked</i>	WEA
*Moev	<i>Dusk and Desire</i>	Nettwerk
*Husker Du	<i>Candy Apple Grey</i>	WEA
*David Thomas	<i>Monster Walks the Winter Lake</i>	Twin/Tone
*Fetchin' Bones	<i>Cabin Flounder</i>	DB
*Chris Houston	<i>Hate Filled Man</i>	Caucasian
*The Cramps	<i>A Date With Elvis</i>	Big Beat
*The Costello Show	<i>King of America</i>	CBS
*Ministry	<i>Twitch</i>	WEA
*The Pandoras	<i>Stop Pretending</i>	Rhino
*Robotiks	<i>My Computer's Acting Strange!</i>	Ariwa
*Butthole Surfers	<i>Rembrandt Pussy Horse</i>	RRE
*Siouxsie & the Banshees	<i>Tinderbox</i>	Polygram
*Camper Van Beethoven	<i>It & III</i>	Rough Trade (US)
*Laurie Anderson	<i>Home of the Brave</i>	WEA
*Let's Active	<i>Big Plans For Everybody</i>	I.R.S./MCA
*\$4.40	<i>Ship of Fools</i>	WEA
*Tuxedomoon	<i>Animal Boy</i>	Restless
*Ramones	<i>Giant</i>	WEA
*The Woodentops	<i>Frency</i>	Rough Trade/CBS
*Mojo Nixon & Skid Roper	<i>Gun-Shy</i>	Restless
*Screaming Blue Messiahs	<i>Colourbox</i>	WEA
*Colourbox	<i>Delirium</i>	4AD/Polygram
*The Empty Quarter	<i>So</i>	Illuminated
*Peter Gabriel	<i>Corpses of Foreign War</i>	WEA
*Eugene Chadbourne	<i>Big Sexy Land</i>	Fundamental
*Revolting Cocks	<i>Audio Visual</i>	Wax Trax
*Various Artists	<i>Mistrial</i>	Sweatbox
*We've Got a Fuzzbox and We're Going to Use It	<i>Major Malfunction</i>	Vindaloo/WEA
*Lou Reed	<i>Bloody Nonsense</i>	RCA
*Keith LeBlanc	<i>Life's Rich Pageant</i>	World
*The Jazz Butcher	<i>Jamboree</i>	Glass/Polygram
*R.E.M.	<i>Love Kills</i>	I.R.S./MCA
*Guadalcanal Diary	<i>Streets</i>	WEA
*Various Artists	<i>Raising Hell</i>	MCA
*Shuffle Demons	<i>Unsung Stories</i>	Stubby
*Run DMC	<i>Eat Your Paisley</i>	Profile/Polygram
*Phil Alvin	<i>Whites Off Earth Now</i>	Slash/WEA
*The Dead Milkmen	<i>Tripping Up The Stairs</i>	Fever
*African Head Charge	<i>Kicking Against the Pricks</i>	On-U Sound
*Cowboy Junkies	<i>True Stories</i>	Latent
*Spirit of the West	<i>No. 10, Upping St.</i>	Stony Plain/RCA
*Nick Cave & the Bad Seeds	<i>Big Night Music</i>	Homestead
*Talking Heads	<i>Dreamtime</i>	WEA
*Big Audio Dynamite		CBS
*Shriekback		Island/MCA
*The Stranglers		CBS

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VINY L VERDICT

VARIOUS ARTISTS

Raging Sun (Rouska)

It's Sunday, four a.m. Your reserve stock of Joi-Gel has just run dry. Some shitface poured Jim Daniels all over your Fox & Fluevog suede boots at the Luv-A-Fair last night. Your black cat has all this white crud around its eyes and is coughing up blood. You found out yesterday that your girlfriend put bleach in the wash so now all your black threads are kind of splotchy white and black threads. What's more, she has just said she wants to make a suicide pact with you, "just like Sid and Nancy." You figure, what the hell, where are the razor blades?

Now, before you go, you need the right music to accompany your act. Who will it be? Joy Division? Too cliché. Nick Cave perhaps? How about Bauhaus? Why not try something a little bit different, like Rouska Records' **Raging Sun** compilation? They're from the north of England (Leeds, in particular) so you know they've got the latest in doom and gloom hip. The bands have cool names like Martin-A-Mel-O-Tone, The Inca Babies, Dik Dik Dimorphic, and The Deadpan Tractor. The songs have names like *Toxteth Ablaze*, *Blood Like Water*, *Burying The Swagger* and *Graveyard Town*. Great stuff. Even your girlfriend likes it.

But what song do you want? Side one is better but side two is gloomier. Hmm. You particularly like *Toxteth Ablaze* by Martin-A-Mel-O-Tone, which is very apocalyptic and Orwellian. It reminds you of *Apocalypse Now*

and The Doors. Will this accompany your end? What about the next cut, *Blood Like Water* by Well Martin This Is Different? It's got a great drum program and is super heavy. Maybe you'll use it, but listen to the rest of the album first. The Inca Babies' *Burying The Swagger* reminds you of The Cramps, who are cool but not serious enough for your purposes. Bogshed's *Hand Me Down Father* might work, but your girl-



friend doesn't like the screamed vocal. You really like Spig's *The Fridge*, but it isn't actually a song. Besides, who needs to be told, "Use them, abuse them, flog them and fuse them, but never make alliances with electrical appliances." What an idiot. The guy's not even being serious. You can't even understand the last song on side one, *One More Chance*, by Strength. The band uses acous-

tic guitars and talks about hope and second chances, the fools. What is this shit? you wonder.

Side two is more to your liking. Dik Dik Dimorphic is a great name, but their *Type-cast* is too weak, even for you. The Cassandra Complex, with *Fragile*, appeal to you, largely since they sound kind of like I, Brain-eater and you've still got that *Discorder* with the cover by Jim stapled to your wall. The song is still too weak though; even you realize that the synth work is derivative and tired. The next song, *Spider*, by Party Day, is better, somewhat like mortuary hardcore and makes you think of John Lydon for some reason. You get a big jolt when you hear *Graveyard Town* by The Deadpan Tractor. It's really suicidal and funereal and you think this is it. But your girlfriend thinks it's too weird. Should you slice her now? Naw, let her have her way. The last two songs are sung by Morrissey impersonators and you never liked that lousy homo or his simpering band. A bunch of poseurs who know nothing about real depression, not like you.

So the record doesn't quite suite you. The songs are either too good, too bad, too weird or too upbeat (relatively speaking). Maybe it will have to be Joy Division after all. Then you think of something. You reach for your Iron Butterfly record. In *A Gadda Da Vida* will be perfect, you realize. What's this? Your girlfriend says you have no razor blades. Fuck. You put **Raging Sun** back on the turntable and play *Toxteth Ablaze* again.

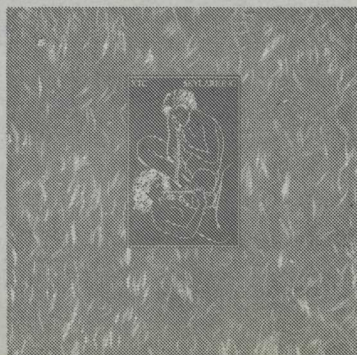
Next week, you tell yourself moodily, next week for sure...

—Iain Bowman

XTC Skylarking (Virgin)

Listening to this and other releases by XTC over the last four years or so, one wonders how these latter-day hippies managed not only to slip through the net in 1977, but were also one of the most vaunted bands of the late 70's English "new wave" explosion.

On *Skylarking*, XTC and producer Todd



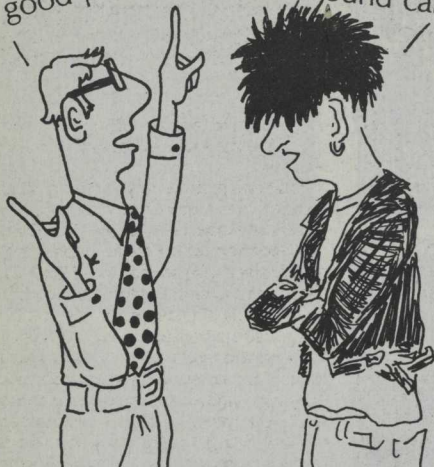
Rundgren provide 45 minutes of wonderfully tasteful psychedelia, in much the same vein as their Dukes of Stratosphear project, but even more so. The strange thing is that, even though it sounds like 1968, it is far more interesting than most of the stuff floating across the airwaves in those heady days. Isn't that always the way with nostalgia, though?

On first hearing it sounds rather boring, but keep trying. It is highly inoffensive material. The standout is *Grass*: "It would shock you, too/the things we used to do on grass."

cont. p. 24

Gee, Spike, tell me
your secret to a
good party.

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Lots of ambiguity here. Of course they're not singing about drugs. Honest!

The XTC trademarks are pervasive on **Skylarking**, especially that booming, surging bass sound that used to drive my neighbours to distraction when *English Settlement* came out. Andy Partridge and Colin Moulding always serve up a good dose of humour, and here it's everywhere, even if some of it seems to be tongue-in-cheek via the sheer audacity of the arrangements! Surely no one else would try to pull off a scam like this? I still can't decide whether the outrageous strings on *1000 Umbrellas* are completely over the top, or simply wondrous.

Skylarking is XTC's best album since **Mummer**; no it's more consistently appealing than that. Your perseverance could prove to be quite rewarding, so if it sounds a bit tedious, try listening to one side per day for about a week.

—Steve Edge

NEW ORDER *Brotherhood* (Polygram)

The depression and grief are over. One cut sounds like Motown, and, by god, there's even a bit of mirth, a little laughter to bring us all back from the dead (no Joy, however). This follows the phoenix-like LP *Low Life* with much the same layered and silvery guitar-singing, some synth for spice, and those driving, building, sometimes dense, sometimes spare rhythms. The voice is just as persuasively petulant as before, and the words continue to speak of personal pains and all the things that go wrong between people. But there are more glimmers of positivity and humour; keep it up! I liked this album as much as any they have done. Great for rainy days. Should please fans of such groups as The The, Echo and the Bunnymen, even the Smiths.

—Robin Fross

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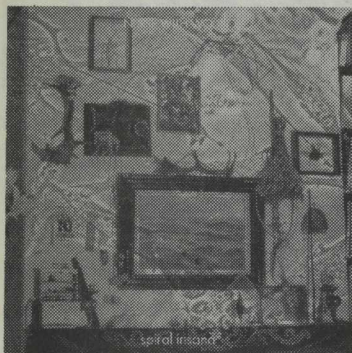
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NURSE WITH WOUND

Spiral Insana

(Torso)



If there is something to be said for Steve Stapleton and Nurse With Wound, it is that they are consistently concerned with the quality of recorded sounds and the precise orchestration of those sounds. There is also a manner that suggests that there is a great deal more to the music of Nurse With Wound than the brilliant aural flatulence of their repute. However, rude and abrupt noises still play a major role in every Stapleton masterpiece and *Spiral Insana* is another in a fine line of those masterpieces.

Blessed with a special psychic connection to the famed, prolific, and incredibly talented artist Babs Santini, Steven is miraculously able to mirror the beautiful, absurd, and surreal artwork of Ms. Santini with his own gifted craft of recording. Thankfully, Mr. Stapleton has no academic musical training. This means that he is free to trapse through the psyche and incorporate any deviant notion that strikes his fancy, unlike those in the rarified world of "serious" new music composers. We are all better off for it.

Nurse With Wound strikes a familiar (dis) chord in us all (with the exception of 99% of the listening population, but they're listening to Springsteen and REM, so the rest of us have nothing to fear). Incidentally, we ARE talking about POP music here, for the music of Nurse With Wound embodies all that is absurd in the world of pop music (for confirmation please refer to the *High High Companion*). Music is presumably absorbed, passed through Steven's mind (where it gathers fascinating bits of aural debris), and committed to tape, wherein lies the real potential for musical genius. Steve's got it, and *Spiral Insana* is more of the same; a well-crafted musical melange produced by one of the world's premier aural surgeons. Intrigued? You should be.

All proceeds resulting from the sales of *Spiral Insana* will go to the Babs Santini Memorial Trust Fund. Give generously.

—Mark Mushet

You'll wish you hadn't



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Local Motion

HAPPY NEW YEAR, EVERYBODY—here are a couple of new demo tapes as of presstime:

From Calgary, **The Now Feeling**—*Purple Girl*: The first time I heard this I thought it was just okay but now I think it's great. The song is long (yeah, a bit too long), hypnotic, dreamy, and has a prominent tambourine. The lyrics are kind of mysterious ("she's a purple girl, purple world...she makes me") but that just adds to the overall feel. Did you ever see that record ad on SCTV where the Hare Krishnas chant Top 40 songs? *Purple Girl* is almost slow and mystical enough to be luring us into a secret cult, but I don't care if it is. I'm almost thinking of making a pilgrimage to Calgary to see this band (who are supposed to be great live) and some of the others from the area who have been sending us demos lately.

X Four have also given us a fresh new demo, called *Liverpool Aid*, a song about going to Liverpool (musical centre of the universe) for some soul-cleansing. What can I say? If you like **X Four**, you'll like this; if you hate them, the tape's not going to change your mind.

Love Club has a second demo out now, called *Touch Me*. These poor guys (and gal) have been having problems getting and keeping an entire lineup, so they haven't played live for a while, but apparently they're still busy. Once again, **Love Club's** demo suffers a bit from the usual pitfalls of recording on a home four-track, but the song is good and Nikki, as always, can really sing.

Once again, *Local Motion* is right on the top of the very latest local music news. For instance, **Waterwalk** probably got signed to Nettwerk late in the summer, and as far as I know, this is the first time it's been mentioned in *Discorder*. Oh well. The story is that **The Grapes of Wrath** "discovered" them playing live somewhere. Who said playing the local bars never pays off?

The Celebrity Drunks (widely believed to have broken up) are in fact sending around a nine-song demo in the hopes of some kind of record deal. Look for a review next month, but don't hold your breath for a Drunks gig—they won't be playing live until the record happens.

The **Animal Slaves** have just returned from a cross-Canada (and Cleveland and New York) tour, where they were undoubtedly shipping their latest demo tape to various indies. A record of some kind should be out soon, whether on MoDaMu or with someone else.

54-40 are also back from playing 40 shows in 60 days, going as far away as the American Deep South, and including four gigs opening for John Fogerty. Well, this is the Big Time. 54-40 will be heading into Mushroom early this year to record their second LP for Warner Brothers.

Vertical Records, the guys responsible for **Vertical Laughter** (naturally) and **Deviant and the Clones**, are going to be putting out real vinyl (two EPs) sometime soon. One of the VR combinations and permutations is the **Zarf Lords**, a fuck band (I could be wrong) that includes Adolf Jones from the Soreheads and Terry Russell from Slow. They've recorded possibly the worst version ever of *Louie Louie*—right now I'm trying to decide whether or not to put it on the air.

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I'd just like to mention a few things to the bands/managers/record labels, etc. out there. First of all, if you want something to be written about you or your band in **Local Motion**, tell us about yourself. Include some biographical material with your demo tape or just mail us new info c/o *Discorder*—this should help us avoid giving you a label (i.e. bighair) that you may not like. Otherwise, we just have to guess what you're all about. Phoning the station isn't such a great idea—phone messages get lost and sometimes things are lost in the translation, so please put it in writing. And if you're really hardcore, or really folk, or otherwise better suited for airplay on one of CTR's specialty shows, you might want to send your demo to that show instead of just to the Music Department.

Coming back to **Local Motion**, our deadline is a lot sooner than you probably think, so send us info (especially on upcoming events) as soon as you possibly can. We don't just want to hear about the bands that get played on *MuchMusic* either—if you have a demo at the station or play gigs at all there is somebody out there who wants to know what you're doing.

—Janis McKenzie

Janis and Julia's Top (and Bottom) Ten List for 1986:

Best New Vancouver Band: *A Merry Cow*

Best Gig: *King Creole and the Coconuts at Expo*—Julia. *Young Fresh Fellows at the Town Pump*—Janis

Best Party: *Couldn't think of one. Better luck next year.*

The Bands We'll Most Miss: *The Enigmas and Slow.*

Best Extra-Curricular Activity: *Trips to Seattle (both real and metaphorical).*

Best Battle of the Bands Competition: *September-December Shindig, naturally.*

Fave Can-Con on Vinyl: *Shuffle Demons' Streetniks*—Julia (*Couldn't decide!*—Janis)

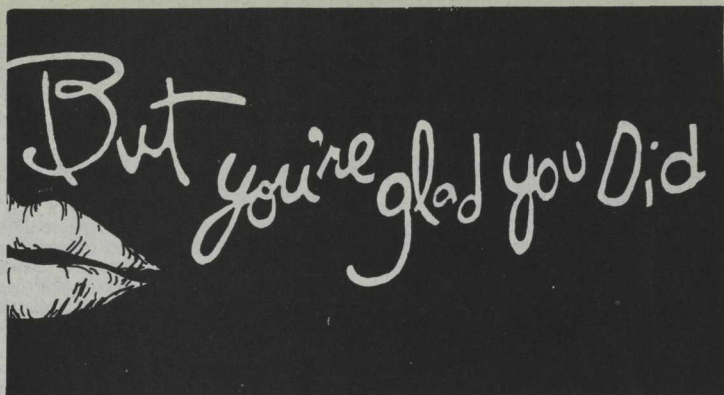
Worst New Band: *Vertical Laughter* (although they don't take themselves too seriously like some other bands we won't mention).

Most Obnoxious Person (still) on the Scene: *Zippy Pinhead. Who else would make rude suggestions to Terry David Mulligan on Soundproof? Of course, that's why we love him.*

The Best Thing a Certain Other Free Publication Did: *Picked up Lynda Barry's comic strip.*

Best Radio Show That Never Happened: *Ours, of course.*

Love from both of us and Happy New Year.



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ARMCHAIR EYE

Bill Mullan's ten visual delights of 1986

THIS WAS SUPPOSED TO BE A REVIEW of the movies that made 1986 the cool, fun, funky year it was; a top ten (or whatever) whose purpose was to fondly remind you of the past 350 days or so, and perhaps stir discussion (agreement, disagreement, righteous disgust, etc). Unfortunately, the deeper I delve, the more I get stuck on two particularly stupid facts: based on North America box office receipts, *Top Gun* and *Karate Kid II* (a Navy recruitment film and a sophomoric martial arts-romance-cum-Rocky-rip-off-sequel) are the two most popular films of the year. And this gets me wondering about the state of democracy.

Given the choice to see anything they want, more people chose these two films than any other. Is it any wonder then that Bill Vander Zalm got elected, or Ronald Reagan for that matter, or even Adolph Hitler if you want to stretch the point (yes, Virginia, Mr. Hitler was elected)? The average normal person in this society can't be trusted to make an intelligent decision, and that gets me down. I look around and I wonder what the hell's going on behind those various faces that pass me on the side-

walk. Does that guy idolize Tom Cruise? Does he fervently wish he could fly a big plane and blast evil Arab types straight to hell forever? Does that girl have a desperate crush on Ralph Maccio? Does she want to marry him and live happily ever after in a suburban pagoda somewhere in Burnaby?

See? I can't help it. So I won't worry about movies in particular. Instead, how about just ten things in general, which I saw, which I won't soon forget? In no particular order they are:

Brazil (movie). A grim fable of life in a none-too-distant-or-removed nightmare world of stormtrooping police, homicidal bureaucracy and bad plumbing, *Brazil's* sense of satire, horror, adventure and pure surreal hilarity is overwhelming. The best movie to hit Vanocover in 1986. Maybe the best of the decade.

The closet sequence from "Blue Velvet" (movie.) Not that the rest of the movie is bad, it's just that this one sequence goes right over the top in terms of gut-wrenching, mind-infecting intensity. Dennis Hopper is a very strange man; likewise director David Lynch. Particularly recommended for those who don't like weirdness in their films, whose idea of heaven is a fortnight

with Ralph Maccio or Tom Cruise.

Amerika (movie). No to be confused with the other *Amerika* (the ABC TV mini-series about the USA under totalitarian Russian control), this *Amerika* is local experimental filmmaker Al Razutis' feature-length study of the military-industrial-economical-social complex whose "...two principal orifices are Los Angeles and West Berlin" (yes, Virginia, you're living in it). There's no storyline, precious little dialogue, no real actors. It's just images and sound arranged in a bleak, hallucinogenic feverscape. Ugly, bluntly provocative and banned by the Ontario Censor Board, it shouldn't be missed. Keep an eye on the Pacific Cinematheque's listings.

Lupo the Butcher (movie). This animated short from Vancouver's Mark Newland and company concerns a disturbed butcher and his disastrous attempt to chop up a sausage. Very funny. Very violent. Less than three minutes long.

Spitting Image's "Down and Out in the Whitehouse" (TV). If you haven't yet seen Britain's Spitting Image puppets, you're really missing something. They're life-size, nastily precise impressions of various public figures, sort of like editorial page cartoons brought to life. In the two half-hour episodes of *Down and Out in the Whitehouse* (NBC), Ronald Reagan, Sly Stallone, Johnny Carson et al are dragged ingloriously through the decay and absurdity of their own overly familiar public images. Brilliant stuff, though apparently not near as extreme as what you're likely to see in the British version.

Max Headroom (media phenomenon). Max is cool. Whether pitching Coke, rapping for The Art of Noise or starring in his own movie, the guy has wit, wisdom and pretty decent vertical hold. I'd vote for him.

Peter Gabriel live at the NYC Amnesty International Concert (Pay TV). Though the whole show was worth getting excited about, it was only Gabriel's set that truly cut through all the shit that rock'n'roll fundraisers appear condemned to drown in. The last two numbers, *San Jacinto* and *Bika*, were particularly exquisite. Passionate and intelligent, Gabriel live is something a little beyond rock'n'roll.

Kid Creole and the Coconuts at Expo (real life). Speaking of beyond rock'n'roll, what do you call a cross between Prince and Ricky Ricardo? I call it more fun than a politically correct person such as myself is supposed to have at such a politically incorrect place as Expo. Oh well.

Einsturzende Neubauten at Expo (real life). Imagine the sound a human soul makes when it gets crushed between the incompatible gears of two opposed points of view as to the nature of life, the universe and everything. Einsturzende Neubauten come from the low-rent part of West Berlin and the soul-music-cum-heavy-metal-industrial-noise they make fit just fine into the ambience of a rainy night at Expo. Imagine a runaway chain saw in a suburban shopping mall.

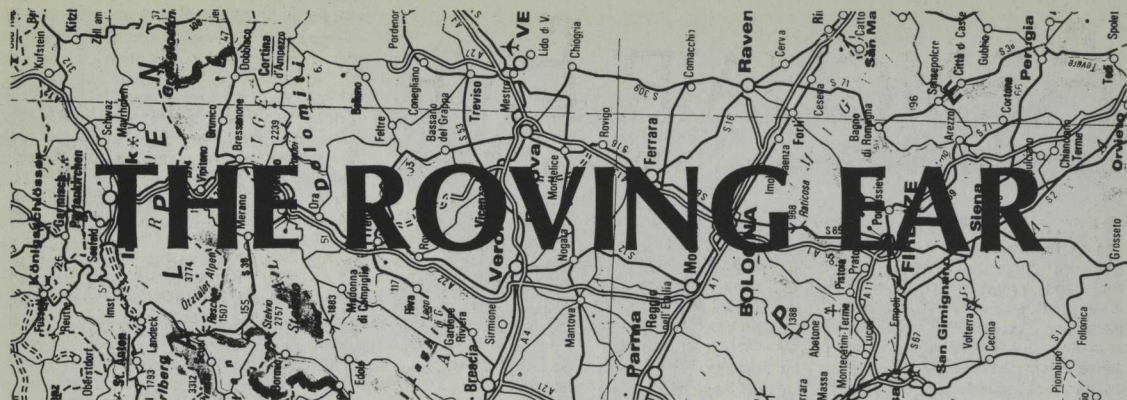
The Amazing Exploding Space Shuttle Challenger (shared mass consciousness). Not every year sports a single visual image which provides a pretty fair metaphor for the state of a whole culture, past, present and future. And more people saw it than *Top Gun* and *Karate Kid II* put together.

Prediction for 1987: lots of confusion.

—Bill Mullan

PHOTOGRAPH • LINCOLN CLARKES

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WHILE MOST VANCOUVERITES HAD TO SUFFER THE TRAUMA OF LIVING IN a world that became their city this past summer, Iain Bowman had the pleasure of escaping to a Europe devoid of American tourists. The following are reasons why he thinks it is such a great, and lousy, place to visit.

TEN BEST THINGS ABOUT EUROPE 1986

Terrorism and Chernobyl

These meant almost no American tourists so one's fellow travellers were Germans (nice but dull), Australians (anything but dull) and Canadians (really great people who are loved by all they meet, almost).

Naxos, Greece

Sun, sand, sea, sky, beer at 80 cents the half-litre, topless beaches, \$8.00-a-night hotels just a Coppertone's throw from said beaches, plus gleefully telling an Edmontonian how the Oilers lost. Heaven must look like this.

Rome

If there is a more vibrant city on Earth I do not know of it. Roman women are beautiful, the buildings are beautiful; the city shimmers with life. St. Peter's is the most imposing building in Europe. Just once in your life you must sit on the Spanish Steps and watch the people go by.

Beaches

All in southern Europe and France are now topless, and the remoter stretches are bottomless as well. Special note should be made of the amazing warmth of the sea around Corfu and incredible blue of the Aegean.

London

A dirtier, grimmer version of Rome. If you cannot have a good time in London, you are probably fertilizing the flowers. On our first day there, my friend and I walked to a theatre and bought tickets for the same day's performance of *The Taming of the Shrew* with Vanessa Redgrave.

The Paris Metro

The most useful urban transit system anywhere. In central Paris, it will take you within a block or two of anywhere you want to go, while costing less than half what B.C. Transit charges for a bus ride or its cruddy "SkyTrain." The Metro is safe and reasonably clean to boot.

English Draft Bitter

After quaffing this amazing liquid, one wonders how anybody ever manages to make do with lager. No wonder the Brits spend every lunchtime in the boozier.

The Bernese Oberland

You know those travel brochures for Switzerland where you see sweet pastoral scenes among stunning mountains? Well, the land of the Eiger and the Jungfrau is where they were made. It is almost like being in a three-dimensional postcard, only more so. In fact, it's almost beautiful enough to make you want to leave Vancouver and live there. Cultural note: Swiss cows really do wear bells.

Boulangeries and Patisseries

Man cannot live by bread alone, but in France you can sure try. Of special note: a patisserie just off the Place du Tracadero in Paris. The lineup out the door and down the street should not deter you. If you persevere and wait in line, your tastebuds will bless you forevermore.

Hostels

The best way to meet people who are not only your age but who can actually speak English. Highlights: A psychopathic Australian on Corfu for whom road rash was no problem (eight beer being a great afternoon anaesthetic); a memorable dinner in Arles with a sculptor from New York (who wore a spider on his left ear), and a computer scientist from Silicon Valley (who did not).

TEN WORST THINGS ABOUT EUROPE 1986

Athens

Dirty, smoggy, noisy. The traffic is chaotic. Cats howl all night. Flabby, white-skinned tourists clomp over all the ruins. The telephone office is a nightmare. Go see the Acropolis and then head for the Aegean to recover.

School Group Bus Tours

First, they book all the hostel space in the city, forcing you into a hotel you can't afford. If you do squeeze in, they keep you awake into the wee hours and then arise at 5 a.m. to play basketball outside your window. Finally they all go at the same time to the same places you do. (Every pre-teen Gaul in France was on the Eiffel Tower the day I was there.)

A Small, Anonymous Restaurant near the Place de la Republique, Paris

This place gave my friend food poisoning, thus killing a planned trip to Amsterdam (and being far from healthy for my friend). Lesson:

never eat andouillettes without knowing what they are, which is stuffed pig intestines. Yum, yum.

The Firenze-Venezia "Express"

So crowded that the aisles were full of people and luggage, this train pulled out of the station fifteen minutes late, then took an hour to cover the first ten kilometres. It arrived in Bologna an hour-and-a-half late, finally getting into Venice some two hours later. To add insult to injury, we had to pay a supplemental charge because it was an "express" train.

George's Hostel, Athens

Another reason to loathe Athens. This place is a dump, fleapit, cesspool, rathouse, all rolled into one; sans running water. Not in the Michelin Guide.

Brixton

Everything you've heard about this place is true.

Monaco

Actually a wonderful place, except after a while of looking at Ferraris, Rolls-Royces, five-star hotels, million-dollar yachts and haute-couture damsels, you get frustrated that none of it is yours. A testament to the power of greed.

McDonalds

Like some architectural weed, these are springing up all over Europe, along with Burger Kings and Wendy's. There are about a dozen Wendy's in London, a half-dozen McDonalds in Paris, and now even one in Rome. Where will it all end?

Bern, Saturday, June 7, 1986

A day of rare awfulness. Temperatures near freezing, a howling gale and freezing rain combined to make this a truly miserable day, equivalent to the worst that February in Vancouver can offer.

Hostels

While a great place to meet people (see 10 best list), they tend to be overburdened with obnoxious schoolchildren (see above) and juvenile rules such as no booze or drugs and ridiculous 10 p.m. curfews (i.e. be back by 10 p.m. or you get locked out). In addition, they attract social oddities such as the man who can keep forty people awake with his snoring, the man who gives a different life story to each person he meets, the woman whose laugh is often mistaken for a walrus in pain, and the man who assumes a different accent with everybody unfortunate enough to be cornered by him.

—Iain Bowman

TEN LITTLE KNOWN FACTS OF 1980

1. Harrison Ford and William Hurt are the same person. (Have you ever seen them together?)
2. Joe Clark is actually a talking gerbil.
3. Can is still the coolest band in the world (according to one famous CITS disc jockey).
4. Bob Hoskins and Jerome Broadway are the same person. (Have you ever seen them together?)
5. More than two million people all over the world listen to CITS late at night.
6. Eddie Murphy and Whoopi Goldberg are the same person. (Have you ever seen them together?)
7. David Thomas is the biggest Jehovah's Witness singer.
8. Only 2,524 people went to Expo (they went almost 10,000 times each).
9. Einstürzende Neubauten gave the best politically incorrect gig of the year while not on drugs.
10. The T-Bird Arena is the best concert venue in the city while on drugs.

Rockin' Patrick
Wednesday midnight-4 a.m.

Rockin' Patrick
Wednesday midnight-4 a.m.

1 2 3 4 5 TOP OF
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TOP TEN STUPID TRENDS

1. Flaunting wealth (...buddy, can you spare a dime?)
2. Expo souvenirs (...when does the Canada Pavilion sail?)
3. Macho guy movies (.....)
4. 60's revival (...peace and free love, man)
5. Censorship (...#*@\$!! ☆ ★ ☺ % ◀ ▶)
6. Jangly guitars (...oooh ooh baby baby)
7. Gourmet hamburgers (...we only have imported ketchup, sir)
8. Hoop earrings (...hi, my name's Boinker)
9. High-priced hand-me-downs (...only \$456.72 for this purple fringe jacket)
10. Reagan magazine covers (...political puppet of the year)

Matt Richards
Thursday midnight-3:30 a.m.

Matt Richards
Thursday midnight-3:30 a.m.

THE BEST OF 1986

1. Spirit of the West getting the biggest cheer at the Edmonton Folk Fest
2. Stephen Fearing's guitar playing
3. Diego Maradona
4. Meeting Tommy Docherty, former Manchester United manager.
5. Interviewing Richard Thompson, Billy Bragg, Peter Case & David Lindley
6. Vancouver Folk Music Festival
7. Being laid off

THE WORST OF 1986

1. Being laid off
2. Bill Vander Zalm
3. NPA
4. Manchester United's dismal form.
5. Spirit of the West not being invited to play the VFMF or Folklife.

Steve Edge
Tuesday 8-9:30 p.m.

Steve Edge
Tuesday 8-9:30 p.m.

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RHYTHM OF OUR TIMES

HAPPY HOUR 7:30-9:00 P.M.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
5 The Scramblers (with guests)	6 Groovaholics	7 THE B-SIDE BAND	8 JAZZMANIAN DEVILS	9 10	3
12 Guttersnipes with guests	13 Lost DURANGOS	14 Spirit of the West	15 16	17	18
19 Roots Roundup	20 Small Axe	21 Go Four 3 & Change of Heart (from Toronto)	22 23	24	25
26 TBA	27 One Riddim	28 The Wardells (with guests)	29 30 WITH GUESTS	31 The Crimpolines	



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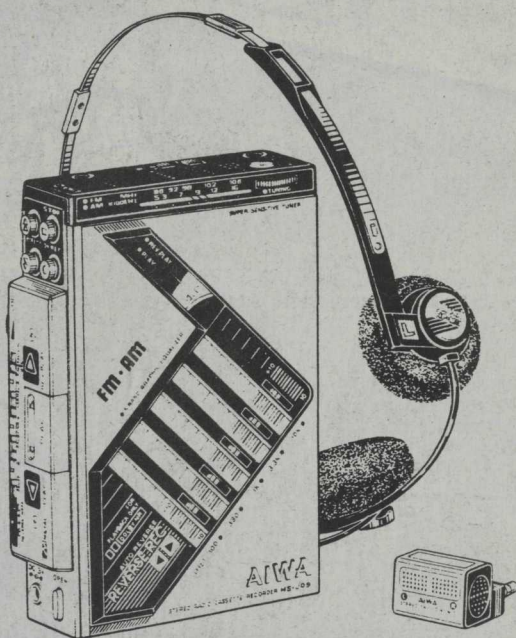
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